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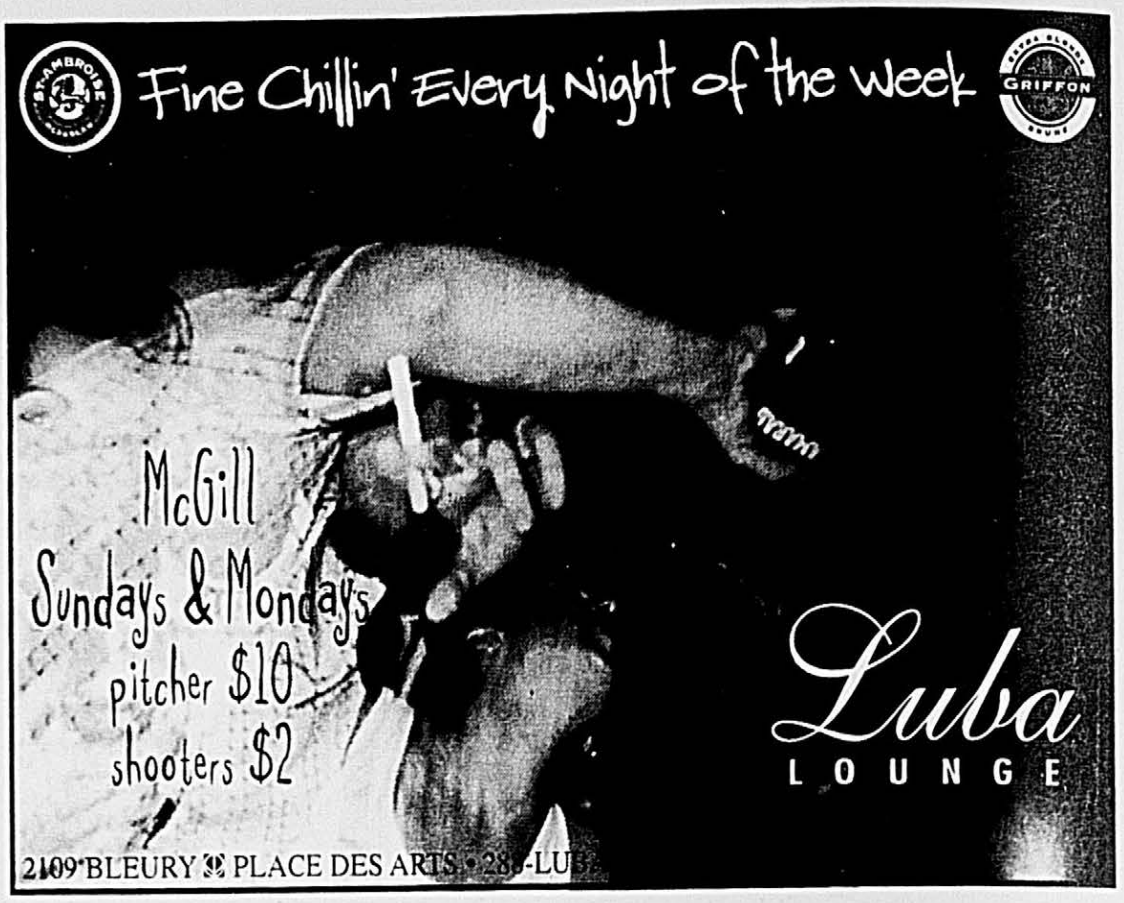

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Gillian Pearl	3rd	11th (tied)
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Melvin Green	5th	18th
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From left to right: Carl Adjami, Joseph Grossman, Gillian Pearl, Jethro Bushenbaum, Michel Laranjo and Melvin Green

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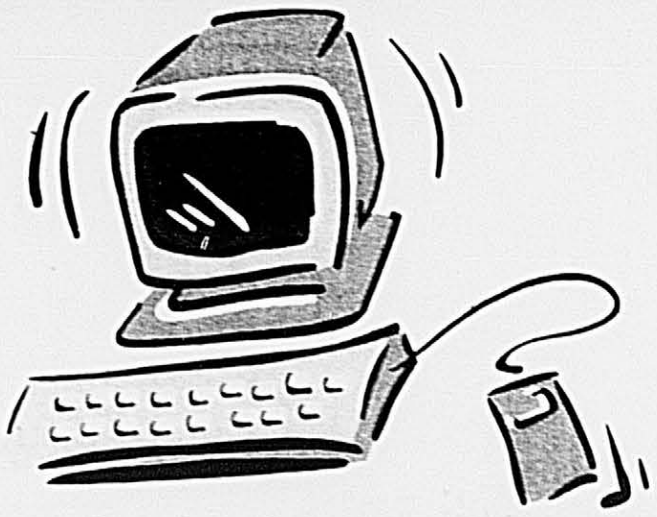

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Are you thinking about McGill?

HYDE PARK

A response to the Document "Thinking About McGill" by Principal Bernard Shapiro

Coming to McGill as a student, we are sometimes unaware of the administrative processes and decisions that take place in the back rooms of the University, particularly those that have long term consequences. Recently, Principal Bernard Shapiro released a pamphlet entitled "Thinking About McGill" that proposes a framework for the University's future. The four principal directions suggested in this document are: (a) commitment to quality, (b) greater financial autonomy, (c) toward a global university, and (d) McGill and the community. Although these headings may seem somewhat benign, there are implications in each future direction that the students should certainly be aware of.

On a positive note, Principal Shapiro emphasizes in the pamphlet that Ph.D. programs should be improved in addition to funding of graduate students, even if this implies a reduction in enrollment (as is the current trend at McGill). Although this is encouraging, the talk of asking students to pay a "fair share" of their educational costs, of self-funded students and programs, and of increasing income through the sales of services and technology, is worrisome.

Although in 1994, previous recommendations rejected the privatization of McGill, there are definite signs that the University still sees this as a possible option, at least in part, to its financial problems. The implementation of "self-funded" programs, where tuition fees can be as much as 10 times those we currently pay, are a sure sign that privatization is underway at McGill. Principal Shapiro writes that: "It would be prudent, therefore, for McGill to move toward a financial model which is less reliant on, and thus more independent of, government funding". This is a dangerous path to take, whereby the private sector, by funding graduate programs at McGill may, in the future, decide what research should be conducted in order to improve their own revenues, with no regards to research and development alone.

The argument that McGill should take a "quality-driven strategy" is also of concern. The University may always claim that to provide a quality education, more money will be needed. Although it is undeniable that additional funding will help McGill's human and physical infrastructures, it is not money alone that will save the quality of education at McGill. For instance, financial accessibility to all students who deserve to attend McGill should be one of McGill's utmost priorities, ensuring that the best students (not only the rich) will come to McGill and succeed.

There is no doubt that "Thinking About McGill" is a document that each student, interested in the University's future, should read. Although most of us see a simple snapshot of the University, students should be aware that we all have a voice in the future of McGill. It is up to current students to think and act now, as future generations of students at McGill will be undeniably affected by the directions chosen by the University today. Are you thinking about McGill today?

Stephen Déry
Doctoral Senator

The McGill Daily

volume 88 number 34

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Welcome to the Family

It's the beginning of the semester once again and the daily is tirelessly recruiting all those interested in getting involved. Come down to the Daily Office, Shatner B-03 to speak to an editor about becoming part of our family.

layout junkies and computer nerds.....
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the daily **since 1911**

Culture: Weekly meetings for culture writers and future culture writers are officially Thursdays at 1pm in the Daily Office. If you can't make the meeting, leave a message for Anna or Julia.

News: Weekly meetings for writers are held in the Daily office on Mondays at 4pm. If you can't make it, leave a message for Jeff, Jason or Luigi.

Photography: The new photo editor is looking for eager recruits! Come to the Daily Office on Thursday, January 14th at 5 pm tp find out more or call Céline at 398-6784.

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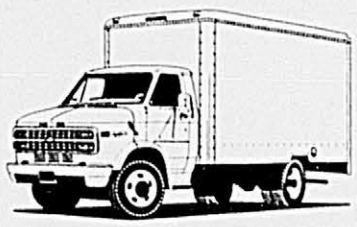

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* Lost and Found ads are free.

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PUBLICATION SCHEDULE

1998

AUGUST 31 FIRST ISSUE!

SEPTEMBER

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1999

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Eating Disorders Affect Men Too

By Kelly Pedro
TORONTO (CUP)

Joseph eats the same thing for breakfast every day. After waking up at six o'clock, he starts his day with toast, peanut butter and a banana. For lunch, Joseph has an orange and prunes. His dinner consists of rice, homemade tomato sauce and some vegetables. And once a day, he snacks on hot air popcorn. He also exercises for three hours a day, five days a week. While Joseph's daily routine might make him sound like a health nut, he's not. Four years ago, Joseph was diagnosed with a non-specific eating disorder, a combination of anorexia nervosa and bulimia. And while dealing with the illness is hard enough, our society worsens the struggle by having instilled in us a subconscious belief that it is somehow shameful for a man to suffer from anything typically associated with women: in this case, eating disorders.

For that reason, Joseph says he finds it hard to cope with both his illness and society's stigmas surrounding his disease. But he finds strength from other men in his situation. "It's usually females that are diagnosed, but I have since met other men who have similar problems so I don't feel so bad," he says.

Brian, whose name has been changed at his request, is anorexic and shares Joseph's concerns. "There's a lot of shame involved, because it's perceived as a woman's disease and it's seen as a shameful thing for men to be doing," he says. The way eating disorders manifest themselves for men and women, however, are often very similar.

For Brian, Joseph and others with an eating disorder, food is perceived as the enemy. During his illness, Brian strictly monitored everything he ate. "I ate a lot of bagels, like five per day with nothing on them," he says. "For some reason it was okay to eat them but anything with fat content was unacceptable." He further controlled his diet by purging, either by vomiting or taking laxatives, if he felt he had eaten too much. Brian's behaviour continued until 10 months ago, when family and friends urged him to seek help after noticing he had become extremely thin. "I thought I looked great, but I didn't," says the 6'1" Brian, who at the height of his illness weighed only 137 pounds.

"It mostly hit me when I went on vacation to Cairo with my roommate and came back and saw the pictures. I was shocked at how skinny I looked."

About one out of every 10 people with an eating disorder are men and their numbers are rising as men become more self-conscious about their appearance, experts say.

While the rate of eating disorders among men is lower than among women, it is not as rare as people think. About one out of every 10 people with an eating disorder are men and their numbers are rising as men become more self-conscious about their appearance, experts say. Dr. Miles Cohen, a Toronto psychiatrist who deals exclusively with men who have eating disorders, says there are many factors contributing to the development of the disease. Genetic disposition, cultural factors and television advertisements are major influences on how people view their bodies, he says. "Calvin Klein ads started it in the late 1980s showing men who were smooth, defined and had no body hair or fat," Cohen says, explaining the effects of advertising on men's body images.

But Cohen worries that too many men refuse to admit they may have an eating disorder because they too see it as a female disease. "Many men reduce the fat in their diet which is a category of an eating disorder," he says. "Most men think they're just working out but that they don't have a women's illness," Cohen adds. The assumption that eating disorders only affect women causes the media to play down the effect they have on men, Cohen says. For example, one recent Kellogg's Special K cereal commercial plays on stereotypes of women who learn to hate their bodies because of comments by men, but ignores the reality that men are becoming increasingly body conscious. "Ads like that do men a disservice, because it makes men feel silly when they have an eating disorder, and they start thinking like that," Cohen says.

But men aren't the only ones who refuse to acknowledge that eating disorders can afflict men as well as women, Cohen says. Some doctors are reluctant to diagnose men with an eating disorder, partly because of a lack of education and inability to notice key symptoms in men, he says. Finding the right doctor, however, is a key part of the recovery process which involves mental, emotional and physical treatment. Patients need to completely overhaul how they think about and treat their bodies. "You try to get them to eat normally and stop exercising and reintegrate it at a later time," says Cohen. First, he adds, "you try and deal with the issues of self-esteem and find long lasting ways of building self esteem."

For Brian, recovery was initially incredibly difficult, he says. "I didn't want to eat even though I had to," he says. "People were monitoring me which I resented, but I knew they were doing it because they cared." Even though Brian has been in treatment for 10 months, he still has a long way to go. He still works out five days a week, something he says is still important to him. "If I don't work out for three days I feel anxious and bloated, I get quite irritable and unhappy," he says. "Purging was a way to deal with the anxiety too because I felt very calm after I had done it."

For Joseph, who is four years into his treatment, recovery is also a slow process. He says he still worries about things most people don't even think about, like eating in front of other people. "I'm going home to my mother's for Christmas, and the biggest concern I have is how I'm going to eat. What am I going to eat when I'm down there, that's always an issue whenever I go to her place," he says. For now though, he is taking his recovery one step at a time. "I don't see beyond being able to eat normally."

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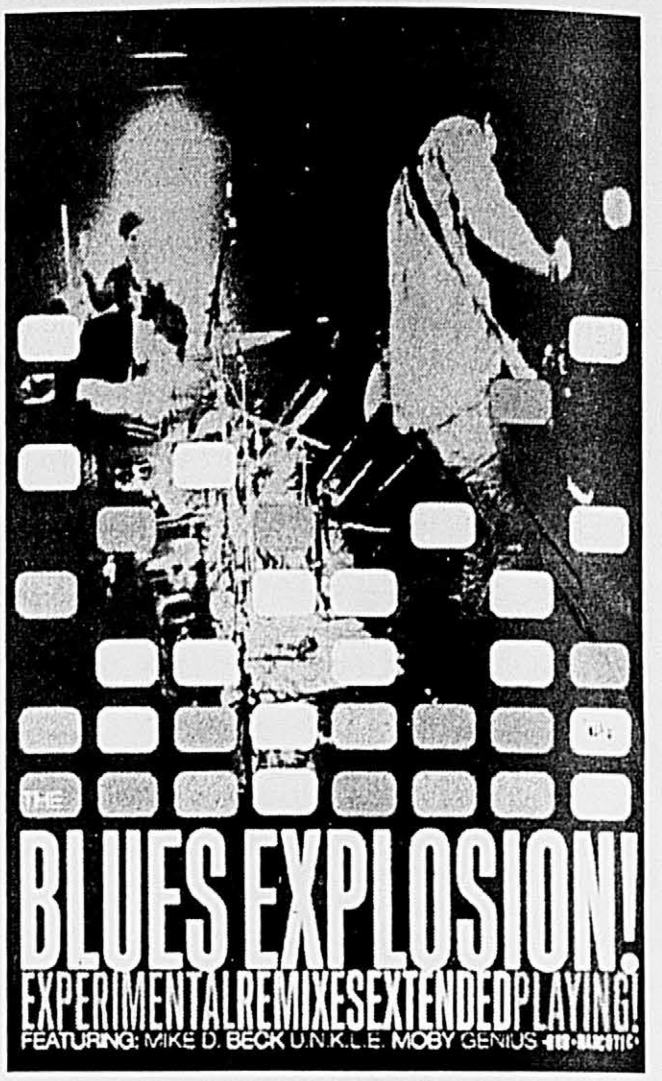
A Girl, A Blues Explosion, and a Dream

by Amy Papaelias



Picture this: Montreal, December 9, 1998. A young woman finds herself on the 3rd floor of the McLennan library, watching the rent-a-pigs circling her like vultures, ready to swoop down and attack her for ingesting anything other than water or gum. She is scrawling down what she needs to get done before finally going to sleep.

1. 9:30am-3:30pm- Library, study for art history exam.

2. 3:30pm- go home. get tape recorder from Kelly. eat. shower.

3. 4:50pm- go to the Spectrum. Interview Jon Spencer Blues Explosion.

4. 6:00pm back to library. 8:00pm go to JSBX concert. 11pm-4am study art history.

5. 4am- sleep.

6. 6am wake up. study. go to exam at 8:30.

The young woman can barely keep her head up and her hand from shaking. Too much caffeine plus three hours of sleep equals complete destruction of a human being's ability to think, concentrate or study. The girl sighs heavily, drops her pen and studiously buries her head in her collapsed arms.

That young woman, my friends, is me.

When I was bestowed the great honor of interviewing Jon Spencer Blues Explosion, I almost wet myself. I coolly sorted through my mental file-o-fax, realized the interview was scheduled on quite possibly the worst day of my life and enthusiastically agreed to it. Unfortunately (here comes the sob story), the day of the interview and concert fell betwixt and between my two very evil final examinations. In that split second of doubt, I compared my two options: *What's more important here? Final exams or hanging out with one of the most amazing bands in the world?* I made my decision.

the blues

In my hour of desperation in the library that fateful morning, I looked to the great wisdom of my high school guidance counselors by prioritizing what I needed to get done to survive the next 28 hours without failing my exam or making a complete fool of myself in front of one of my favourite bands.

Okay, I'll admit it: I HAVE NEVER INTERVIEWED ANYONE IN MY LIFE. EVER. A little preparation was needed here, right? However, no where in my little agenda did I schedule in this essential brainstorming session. *I'll wing it*, I thought. *I'm an intelligent person, right?* I made an addendum to my list: On the way to the Spectrum, *think of questions to ask the band.* Satisfied with my scheme, I got to work on my much neglected studying for an art history examination that I would take in less than 24 hours.

As the day dwindled away from my grasp, and 4:50pm got closer and closer, I began getting a bit nervous. *What if the tape recorder fucks up? What if I'm a big friggin' dork? What if I fail my art history examination because I'm a first class procrastinator?* I reviewed my schedule, checked my watch. 3:30pm: time to go home. I stretched my contorted, tired body, stood up and did just that.

4:40pm. I was primped, cleaned and ready. Mini-tape recorder in one hand, art history notes in the other, I set out to the Spectrum.

explosions

For those of you living in caves, take them rocks out of your ears and listen up: Jon Spencer Blues Explosion rocks. I really don't have to give any other explanation than that.

By embracing everything that rock and roll has lacked for quite a while, Jon Spencer Blues Explosion gives the finger, figuratively, to all those cynics who believe that rock and roll is dead. Rock and roll now exists as it did in its beginnings: as a conglomeration between sounds and movements that have never been seen or heard before, with recognizable recycled influences from the past producing an entirely new formula.

Combing bluesy guitar riffs, punk-ass rhythms and scratches and records from the electronic world of music, Jon Spencer Blues Explosion is an ultimate example of where rock and roll is moving today. Their newest effort, "Acme", released in October 1998 shows off the band's versatility and ability to blend a variety of sounds and musical genres onto one album. And dammit, they do it so well.

By embracing everything that rock and roll has lacked for quite a while, Jon Spencer Blues Explosion gives the finger, figuratively, to all those cynics who believe that rock and roll is dead.

So that's why I was so psyched to interview this band. Because, I'm pretty convinced that artists like Beck, Liz Phair, Ani Difranco, the Beastie Boys, and the like are gonna kick some major musical butt in the 21st century. Artists who don't reject the heavy influences of techno and electronic music in the music industry are the ones who are going to surface after the present uncertainty plaguing rock and rolls' identity today. Jon Spencer Blues Explosion is no exception. So, before they get too big for their leather pant suits and sequin capes, I want a piece of the pie.

I arrive at the venue, meet who I have to meet, wait around with a seasoned reporter from *The Concordian* until we are ushered through the doors where I can see Jon Spencer sound checking on stage. My heart thumps loudly, my face reddens. Russell Simmons, drummer of the Blues Explosion, is guided towards us. So, this is the big press conference? he asks jokingly as we awkwardly lean against bar stools, fidgeting with our tape recorders. Yep, here I am.

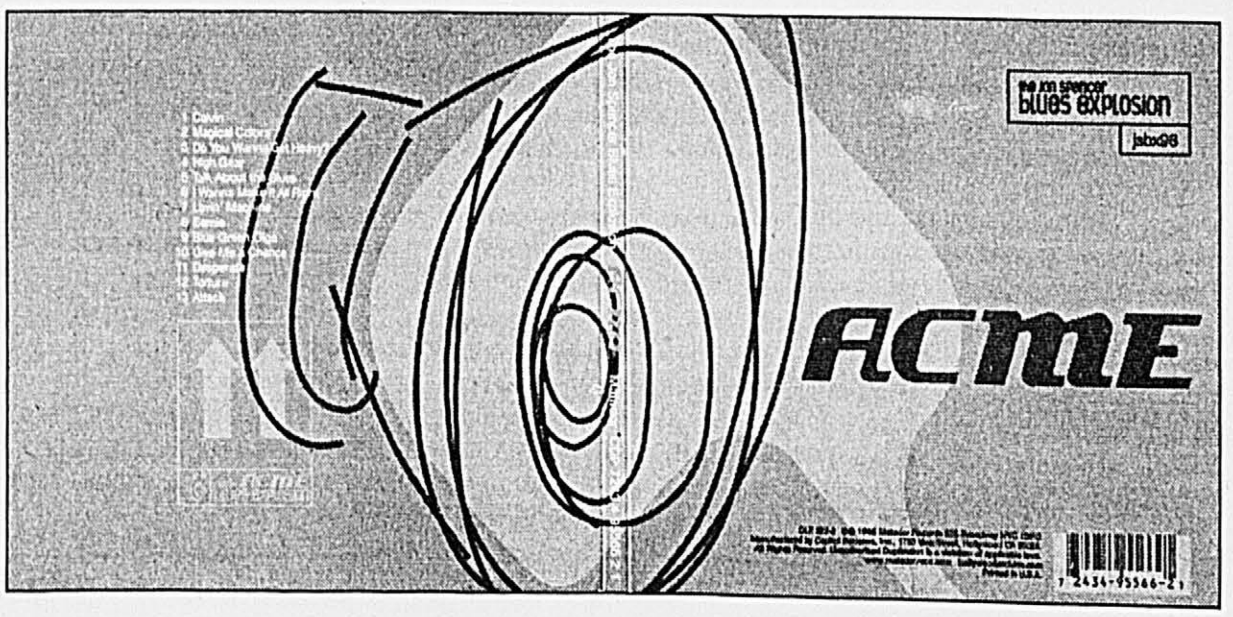
We take turns asking questions while Russell is obviously distracted by the fact that Judah Bauer, the guitarist, has not shown up yet for the sound check. About midway through our question-answer session, Judah shows up, brown paper bag molded into the shape of a wine bottle in one arm exclaiming, "Sorry! How late am I?" We continue for a few more minutes until we exhaust Russell's thinking power and attention. I left the Spectrum early that evening feeling wholly stupid and relieved. I said some pretty dumb shit. Way to go, Amy. I would return here in a few hours for the show, the icing on the cake. The white stuff inside an Oreo, the center of a tootsie pop.

6:00pm, I returned to the library, completely distracted, over tired and unable to concentrate on art history methodologies or any of the notes I had so diligently written during the day in the library. By 7:30pm I had convinced a friend of mine to neglect studying for his exam the following morning and instead to come to the show with me. C'mon, if I was going down, I was taking prisoners down with me. He caved and we were off to the show, back to the Spectrum.

This is where Jon Spencer Blues Explosion graced Montréal with its presence that December night.

I say "graced" because to see this band live is a religious experience. You could feel that this was a seasoned crowd, familiar with the Blues Explosion's sacred live performances. This would be my first time seeing the Blues Explosion live, but just by the twinkle in the crowd's eye that night, I anxiously waited to be lifted.

Maybe I was just too tired



HOW I WENT TO SLEEP WITH VISIONS OF JON SPENCER AND POSTMODERNISM DANCING IN MY HEAD

the jon spencer blues explosion

ROCK AND ROLL DADDIES: RUSSELL SIMINS, JON SPENCER, AND JUDAH BAUER

to concentrate anymore. As soon as Jon, Judah and Russell walked out on stage, I was no longer at the Spectrum on Ste. Catherine's in Montréal. I entered a parallel universe, where neither time nor space mattered anymore.

In four words: This show was awesome. Not really awesome in the "California dude" way. Awesome in its immensity, its size. The Blues Explosion made its entrance without the aid of extensively loud costumes, fire-spitting paper-maché dragons or any other larger than life stage show attractions. What makes this band such an amazing live act is the intensity and power it produces by only two guitars and a set of drums. Adding Jon Spencer's super-Elvis persona and flashing stage lights carefully choreographed to each song, the Blues Explosion glows with presence, style and vitality.

Drawing almost entirely from their last two albums, the Blues Explosion gave "Acme" and "Now I Got Worry" new levels of live energy. Without getting too buddy-buddy with the audience or breaking the barriers between the audience and performer, the Blues Explosion remained as inaccessible as any respectable rock star would have done. Jon Spencer's cryptic command of the Theramin, a beat-up box which creates feedback to heat or movement, added to his hypnotic authority over myself and the rest of the crowd. My body stopped responding to the messages my brain was sending it. Instead, I was physically moved only by the Blues Explosion, my own body exploding with emotion and intensity. It was passionate, cynical, sardonic, silly, grotesque, orgasmic and a whole lot of other just as descriptive words.

Our epic story ends much later in the wee hours of the next day, around 3:30am, after our heroine has spent several hours studying for her looming 9am exam. She slips into bed and sets the alarm clock for 6:30am. Her ears ring if she closes her eyes tight enough. She squeezes her face tightly, trying to recapture the tiny explosions in her ear drum and smiles. Satisfied. Whole. Exploding.

the interview

Talkin' bout the Blues with Russell Simins, Drummer of The Blues Explosion

(in conjunction with Lorraine from *The Concordian*)

Amy: What's it like to be a rock star?

Russell Simins: It's like this. Isn't this amazing? Standing outside waiting for our guitar player to show up for a sound check.

Lorraine: I read that you wanted to relinquish total control of production for this album

RS: We wanted to try to work with other people.We didn't relinquish total control...

A: lot of people are calling this album post-modern. What do you think about that?

RS: Whatever. I mean, I know what they mean but I try to keep the literary critism out of rock and roll.

A: How do you see the connection between Rock and Roll of the past with the present forms?

RS: The 50s and 60s were the time when youth finally stood above society. Rock and roll continues to be a primary cultural voice and is becoming more so. Places like Europe and stuff, rock and roll [does not have the voice it does in America]...

A: What about Japan? You've got quite a few dates there lined up for this tour...

RS: Yeah, there's another place where youth culture takes a huge form, influenced by America and by its own influences. Before the 1950s, before rock and roll, it wasn't about crazy teenagers, it was about big band music. Times have changed. There have been more technological advance, crazier things, rock and roll, live concerts, drugs, leather pants *(pointing to his own pair)*.

A: Rock and Roll!

L: What made you want to pursue a musical career?

RS: I knew it when I was six years old. My mom told me to go play an instrument. And I loved the Beatles and the Rolling Stones, I loved to play drums. I've always been very responsive to music. I started playing guitar when I was a teenager.

A: What's the difference between a blues explosion and a blues band?

RS: We're not a blues band.

A: But are you a blues explosion?

RS: I guess. It could be kind of ugly. We have a good time.

L: Do you think your sense of humour, whether it be your music, your videos, your interviews, can give people the wrong impression about you guys? That you don't take your music seriously?

RS: All great art has a certain sense of humour, not like ha ha heh heh funny. Art has certain a depth of personality. We take some things very seriously and other things not so seriously. That balance in life is very important, to be able to see the humour in things. Even for Charlie Parker a serious a musician: as serious as that music is, it has a depth of personality that incorporates a certain sense of humour and seriousness.

We make funny videos because videos are stupid. We made the song, we're musicians, we made the music. Now we're going to make a video. We're not like really serious people. We're not like Madonna *(Russell imitates Madonna and her new spiritual image)*. I love Madonna and I liked her a lot more when she had a better sense of humour about herself. And she's made some crazy videos.

A: How does the blues explosion fit into the twenty first century?

Same as the twentieth century. We're here to conquer the world. We're the true representation of what's really going on. There's no truer representation than the Blues Explosion. You know, we're post-modern.

L: What's your favourite thing about playing live?

RS: The crowd and the band and the communication and involvement. Getting off and seeing people getting off. Music is religion. You never saw images like that [of excited crowds]. Its the twentieth century. It has a lot of power. I like the power of it. The power it has over the people, the power it has over me.

We have a lighting designer. We're not like Kiss. It's not like a spectacular. [The lighting] compliments us on stage.

At this point, Russell is called back for the sound check leaving Lorraine and I on our barstools.

★

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the user's guide to the mcgill daily

Celebrated and castigated, radical and reflective, the Daily has been a part of the McGill community since 1911. Whatever individual students have thought of it, the Daily has been an important part of McGill's cultural and political landscape since Stephen Leacock and his frat-boy friends started it 85 years ago.

The form and function of the paper have evolved continually since the days of Leacock. In its present incarnation, the paper aspires to be a proactive voice, using its unique history and vantage point to inform, challenge, and enrich the members of the McGill community

Although the structure of the Daily has changed over the years, our mandate has remained the same since the 1960s. The Daily has a responsibility to be a presence in student affairs and an advocate for communities and individuals often ignored or marginalized. Essentially, the Daily's purpose is to give students a critical platform for challenging the accepted 'truths' and conventions of the day, on issues local and global.

All of this happens three times a week during the school year: Monday is the News issue, Tuesday is the Délit Français and Thursday is the Culture issue.

At the end of the day, the Daily strives to be nothing more nor less than a newspaper- informative, readable. entertaining. challenging — guided by our Statement of Principles.

So, need a good place to stand as you rail against the fates? Whether you want to write, take photos, create graphics, or do layout, consider the Daily your place. The Daily remains, as it started, the paper of and for the students of McGill.

But first, a brief introduction:

Daily Publication Society

You may have noticed an item on your tuition bill for $6.70. This is your contribution to the Daily Publication Society (DPS). The Society is a nonprofit, autonomous student organization that publishes the Daily and the Délit Français.

Every full time student is automatically a member of the Daily Publication Society, which allows them to write and become a staff member of the Daily and the Délit Français.

Since the Daily Publication Society is an independent company incorporated under the laws of Québec, its highest body is the Board of Directors. During the election period in March, students elect six members to the nine person board, and Daily staff elect three members. Concerns or questions about the Daily can be directed to the members of the Board through the Daily Publication Society business office at 398-6790.

Staff

The staff members of the Daily — whether writers, designers, or photographers-form the lifeblood of the Daily community. All students are welcome to become staff members; they are encouraged to take part in the production, planning, and direction of the paper.

Contributing six published articles (or three feature articles), photographs, or graphics, or twelve hours of production night work entitles a student to become a staff member.

Every other week, staff and editors meet on Thursday evenings at 5:30 in the office to critique the week's papers and to make decisions for the week ahead. Since the Daily is a democratically-run organization, staff and editors alike have only one vote each. Although staff meetings are open to all, only staff and editors are allowed to vote. Watch the Daily for notices of upcoming staff meetings. If you have an item you would like to raise at a staff meeting, ask for Verda at 398-6784.

Editors

Every spring, from the ranks of the staff, an editorial board is elected by the staff of the Daily. Editors are in charge of coordinating the direction of the paper, as well as assigning, critiquing, and editing the articles that appear in the paper.

The important thing to remember about the editors of the Daily is that they are not the power hungry, omnipotent, and omniscient ogres of newspaper lore. Rather, although the editors of the Daily set the general tone of the paper, the bi-monthly staff meetings make the crucial decisions that affect the direction of the paper. Weekly, or sometimes bi-weekly, editors meet to discuss the production of the paper and evaluate the content of the paper.

News & Features

Every Monday morning, the Daily hits the stands across the McGill campus with news from McGill, Montréal, Québec and the world. The Daily began as a typical news-oriented paper, and much of our effort is still put into informing McGill students about all things newsworthy, both on-campus and off.

Three news editors, as well as the features editor (which is currently a vacant position), help assemble the news content of the Monday issue. This takes many forms. The Daily covers the important happenings on campus, from the interminable and insufferable administration meetings to seminars, debates, and speakers.

The Daily recognizes, though, that most of the decisions that affect students and the local community happen behind closed doors and after business hours. As such, the Daily has a long history of investigative journalism that tries to keep the powers-that-be responsible to the people at large.

The world does not end at the Roddick Gates—and the Daily does not only address McGill issues. An integral part of the Daily's news coverage is a balanced coverage of issues in Montréal, Québec, Canada, and the world. For more information on news coverage and news articles, or if you are interested in getting involved, talk to Jason, Jeff or Louigi at 398-6784.

The Daily maintains an active watch on issues important to women, Aboriginal affairs, the environment, and lesbians, bisexuals, gays and the transgendered.

Many issues require exploration outside the standard article format, and for this reason the Daily regularly publishes feature articles. Features are a place for writers to explore more thoroughly complex issues and

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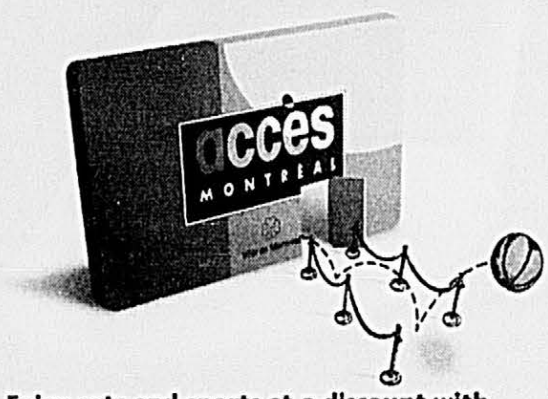

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analyze the history and context of current events as well as ongoing problems. Often, stories of an international scope will be written as feature articles, and occasionally the Daily will reprint a feature that it finds in other sources which is informative for its readers. For the moment, the feature editor position is not held by any one. For information about writing features, or if you're interested in the job, call Verda at 398-6784.

Culture

The purpose of the Thursday Culture issue is not to provide trite reviews and flippant cultural analysis that favours trend and style over substance. While the Culture issue is, by all means, stylish, its focus is on presenting thoughtful and intelligent information, views, and critiques, whether exploring the socioeconomic implications of cultural events, or interviewing contemporary authors and intellectuals.

Guided by the Daily's statement of principles, the Daily Culture sees the nature of art as being representative and reflective of the society and culture in which it is created. The Daily Culture strives to give exposure to events, movements, and cultural issues normally ignored by the media as well as examine popular culture from a different angle, analyzing the inherent political and social issues. Culture-oriented persons are encouraged to contact Anna or Julia at 398-6784 or at the Daily office.

Photography

If you have a penchant for dark-room fumes or have always fancied yourself a budding paparazzi, you should come and talk to the Daily's resident photophile, Céline. Photos are as essential to the Daily as text, unmasking and conveying that which is inexpressible with words.

The Daily also encourages photograph submissions for the "Off the Darkroom Floor" space we devote to unusual or interesting pieces.

Layout and Design

Although in recent years, the Daily has become a virtual dungeon of high tech computers and printers, we still rely on sharp knives and tape to produce each issue.

All aspiring layout muses are invited to saunter—not run, saunter— down to the Daily offices to gaze in wonder at our Macintosh idols and kneel at the foot of our layout board. You will not only become part of the production team—nay, family—but learn new skills (ie. how to use a knife). While experience with Adobe Photoshop or Pagemaker is not essential, it is highly appreciated and needed! Mingle with Amy or James for more information.

Hyde Parks

Hyde Parks—named after the famous London site for soap-box politicians, demagogues, and revolutionaries—is a space devoted to the opinions of our readers. Although they must be less than 500 words long, Hyde Parks provide a great space for opinion and argument. However, unlike letters, the Daily does not guarantee that all the Hyde Parks received will be printed. Please leave a copy of your Hyde Park, your name and a phone number where we can contact you in the Hyde Park Box by the office door.

Comments

Comments are short opinion pieces written by staff members that address any topic under the sun. Unlike editorials, comments are only the opinion of the staff members that sign them. Editorials are planned during the weekly staff meeting of the Daily and must be passed by a vote to be included in the paper as an editorial.

Letters to the Editor

Letters to the Editor is your space to rant, rave, and generally complain. It is the reader's forum for discussion and debate, either about articles in the Daily or important issues of the times. The Daily guarantees that it will print every letter that it receives, provided that it is ledgible, under 300 words long and does not contain racist, sexist, or homophobic expressions or ideas. Letters must be signed, although anonymity can be arranged, provided the author speaks to an editor beforehand.

Events

Groups and individuals can use the Events column to publicize upcoming activities, both on and off campus. Keep them short and concise, and the Daily will edit them for length when they are included in the paper. Events can be dropped off in our office during regular hours. The deadline for events is noon of the day before the issue (Friday for Monday issues).

Creative Space

The Daily Culture devotes space each issue to creative submissions. Poems, art work, short stories, etc can be dropped off in "Pete's" box by Wednesday afternoon to be printed in the Thursday edition.

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The Quebec-Labrador Foundation, a non-governmental organization, incorporated in Canada, is seeking a highly qualified individual for the position of Program Director for their office in Montreal The individual must have a Ph. D. in Geography, Natural Resources, Environmental Studies or related field with at least five years experience working on rural economic development issues in eastern Quebec, specifically the Lower North Shore. Individual must he highly motivated and skilled to initiate projects with remote communities, identify and write granting agencies for funding to support projects, and organize, implement and evaluate projects. A knowledge of international, national, provincial, and local funding sources is also critical. Bilingual language skills required.

In accordance with Canadian Immigration requirements, this advertisement is directed to Canadian citizens and permanent residents. The Quebec-Labrador Foundation encourages applications from all qualified individuals, including women, members of visible minorities, Native Peoples, and persons with disabilities.

Please forward cover letter and curriculum vitae by fax to Fred Michel at: 514-864-3825. Indicate on application job reference number C-23349. Deadline for applications is January 20th, 1999.

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Creative Space

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by jeff webber

The road itched and wound, breathing out hazy gasses on the scorching concrete horizon. The kind of mirage capable only in hot landscapes bereft of dew, sweat, and rain. I was the driver. And including me there were three men and two women. And we were young, out to score records, stamp collections of artifacts, photographs to give meaning to our lives. Compiling what was necessary, our obligation to being on the road. Destination San Francisco, little trips to beaches and book stores, coffee in a major American city. We were pale northerners from Canada, with cameras and preconceptions, excited anatomies waiting to be sexed by the Pacific.

It had been hours, I'm not sure how many, since the fading sheen of windows, and melodramatic mountain scapes of Vancouver, British Columbia had hollowed and vanished in the rear-view mirror. Oh, it was Bellingham, then Seattle, the five of us singing Fugazi. Mark and Jessica slowly, and oh so conspicuously moving towards the back of the van. This was not their intention. Neither the conspicuous or the libido. Sitting in the waiting room, sang Ian MacIye and Guy Piccioto, and I thought, yes, easing off the gas peddle, hesitating before what seemed the imminent triumph of stupid America. But it was precisely this that was so enjoyable. I remember as well as I can remember any subtleties and falsehoods of memory.

We were on Interstate 5 and then off Interstate 5, till the coast of Oregon made itself visible. And then it became up and down along the cliffs, through gawdy surf-towns, and then a small edge of the road, 10 miles passed Newport, where we could pull over in a cove. Here we relieved ourselves and played on the beach, but the water was bitter cold, and no one was sure what to make of America. What to make of our intentions. Who would make love to whom and who would be stuck masturbating or reading on the edge of a hotel bathtub if we ever did make it to San Francisco.

The whole thing had started with me, John, and a good friend of mine named Kyle. We were from the interior of B.C.. From a town, but there's no need to name names. The trip was calculated, but sincere. As basic a necessity as water. We were dehydrated and depressed by our own sarcasm. It was traumatic. We felt the interior of British Columbia was being swallowed up by bigoted cowboys, just like in the movies if there were ever Canadian movies. And just like in the movies, we were after the American clichÈs, of guns and Hollywood. In fact, we wanted to burn it down but experience it first. No better to be swallowed alive by cowboys, we thought.

So Kyle's van was working fine and we drew into Hope, B.C., relatively close to Vancouver, the last real city before stars and stripes illuminated the faces of passerbys, and old veterans spoke nostalgically of Vietnam. It was in Hope that the other three joined us on our quest for something. And it was these three who actually proved a significant barrier to a calm, and collective analysis of the United States of America. They stood together, the peanut gallery, with smiles. But such obviously decadent figurines in the hostile climate of Hope's blue, fundamentalist, wolf-eyes.

They had card board signs that said give us a ride, and we said O.K. and they were in the van and they squashed in the cushions of the remaining bucket seats and one lay out, exaggerated, on the floor between where a round table would have been in some vans, but not in Kyle's. The back of the van was a wooden, box-like contraption. So that you could sleep on top, and when you opened the back doors you could put all your assorted collectives, artifacts, materials, underneath it, stored away.

There were names and they were John, Kyle, Mark, Jessica, and Melanie. Melanie and Jessica were typically beautiful for a story about driving to San Francisco, but maybe not the painful mirror of beauty one might expect. Melanie having moved from Perth, Australia to Calgary, Alberta when she was 20, was now 22 and on the road living on her own, but without a place to live. She stood outside the restaurant with cut-off, navy-blue jean shorts, and a green tank-top on. She was astonishing in a way that moved me but probably not Kyle. She was quite small, five foot three perhaps, with pale skin, small breasts, green eyes, and self-cropped hair that was dyed yellow, but with at least half an inch of natural brown sprouting from underneath. Jessica was slightly more modelesque, having dark-brown, curly hair hanging at her shoulders, a white t-shirt that stretched tightly over ample breasts, green army shorts, and blue, converse low- tops with no socks. Mark was skinny, over 6 feet tall, with plain shorts and a plain t-shirt that partially concealed modest tattoos on his right bicep, and left shoulder. They were Buddhist designs he informed us later. Are you Buddhist Mark? No. It was quickly agreed after having sat down with us for coffee that they would accompany us en route to California.

And then we were ten miles south of Newport, Oregon on the coast, smelling salt off the waters of a thousand dead heroin boats heading to Vancouver. Kyle, a known recluse in our small town, liked taking photographs and writing poetry. There were rocks, more so boulders with jagged structures. Bodies with painful, upward-looking goose bumps. Picture aged cheddar blocks, broken and crumbled, with each individual edge baring itself to the sky. It resented your barefeet trespassing to avoid the ocean tide. These rocks, some in clusters, some alone, lay out in the beginnings of the ocean. And in certain enclaves one would not wish to fall and be trapped. In these circumstances the human body could only prove grossly inept, to be churned and gurgled about like feces in a powerful, commercial toilet. But in the name of art, Kyle hung off the rocks, over deep precipices. As though we who gawked were observing a primitive anthropological specimen, dangling precariously on the brink of the world's most ghastly modern state. The art was photography. The subject: waves and erosion.

I sat alone on the rocks writing in my road journal, recording the time of day. What I though might be interesting to read when I'm forty, or sooner, doing nothing or something, nowhere or somewhere, that I am enjoying. Or at least that I'm coping with. I looked up at Kyle, still engaged in acts of daring. My friend's complexities weighing on me then. His intellect like water, allowed me to permeate its translucent shell, but just to float around, to spit and cough, and ultimately to be overcome by a fear of drowning. Melanie was elusive. As the driver of the van thus far, with Kyle sitting in the front, I hadn't been able to even commence some superficial dialect with the one person on this young trip to whom I felt magnetically drawn. I will seize a moment, I remember thinking. Pretend my legs are cramped, forcing Kyle to take the wheel. Something he did not have a fondness for, but which he would not let anyone in this rough assortment of personalities near. Except me, of course, whom he had been forced into trusting through the tribulations of small-town living.

6:00pm. Back to the paved contours of the breathing highway. Almost time to cut East to 15 where accommodations approaching affordability would be sought. Melanie was sitting in the right-rear bucket-seat now, one hand occupied with the twisting of her sunglasses that nestled on her somewhat rounded nose. The other hand holding up a copy of Doris Lessing's The Good Terrorist. I could see all this from the rear-view mirror. The cover was folded back behind the rest of the book, so that it could be easily gripped with one hand. Doris Lessing, I thought. Feminist. Social activist. Political commentator. Writer of love's complexities. Imagine a girl as intoxicating as Melanie, engrossed in a novel by one of my favorite authors. And I'm still driving, knowing that she couldn't care less if I was still working in a book store in the interior of British Columbia and we had never even sort of met. All that mattered to her was that she was on the road, and, best, to a city of writers.

"That book is incredible."

"What?"

I reached down to the volume dial and lowered Sonic Youth into calmer waters.

"I said, that that's an incredible book."

"Oh yeah, you like Doris Lessing?"

Even after seeing this possible opening into the void of authentic conversation with Melanie, all wit escaped me. The content of Lessing's novels stirred little more in me at this particular point in time than Jessica's adolescent rants of nothing, which strolled out of her lips unhesitatingly between sessions with Mark. Not even a simple comment on Lessing's grace, or my admiration for her political ideals would come forth. After what seemed an eternity, I said, "The Golden Notebook is my favorite. I like what she had to say about art."

"Yes, it was moving. But The Good Terrorist is raw, you know. Even if the terrorists are juvenile."

"That's the point. That the terrorists are juvenile," Kyle said, looking up from the linear notes of Sonic Youth's Daydream Nation. "The terrorists are ridden with ailments like ignorance and contradiction to incite in the reader a need to question the validity of even his/her dearest beliefs. Especially those that are dearest."

"No shit," Melanie answered. "There's no need to condescend to me. I was simply commenting on the energy of the book."

I think I can even hate Kyle at moments like that. The conversation was cut short by his interjection. Melanie stiffened and went back to reading, and through my ties to Kyle I was also, in all likelihood, considered arrogant and uninteresting. Fuck. Kyle sat there embarrassed by his tone. He was too used to being combative, having to fight off the judgmental stares and proverbial one-liners from red-neck jocks of the B.C. interior. He was also too shy in cases like this to apologize. I don't think it would have mattered at this point anyway. It was nearly time to eat. 9:00pm.

Jeff Webber

To be continued next week

daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): $4.75 per day, 3 or more consecutive days, $4.25 per day. General Public: $6.00 per day, or $5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over $20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

MOVERS/STORAGE

Moving/Storage. Closed van or truck. Local & long distance. Ott-Tor-Van-NY-Fla-7 days, 24 hours, low rates. Steve 735-8148.

HOUSING

Coming Back in January
And looking for a better place to live? Sunny furnished room in 8½ in Outremont. Close to transportation. Interested in Japanese speaking people for a possible language exchange. 271-2080.

HELP WANTED

Earn $100-$200/day
Master School of Bartending - bartending & table service. Complete placement agency. Leaders in the hospitality industry for 18 yrs. McGill rate 849-2828. **bartending.com**

Travel-Teach English.
5 day/40 hr Sept. 23-27. TESOL teacher cert. course (or by corresp.) 1000's of jobs available. NOW. Free Info pack, toll free 1-888-270-2941.

Metropolitan News 866-9227 1109 Cypress St. Newspapers & magazines loaded with ads for jobs, business, apts, condos, etc. Needs someone to help at their leisure hours. Also student with computer at his convenience.

$300 half-day. Female models 18-23 y/o, cute, slim, nice smile for erotic photography. No experience needed. All origins welcome. Bring a friend, make $$$. 998-8255.

WORDPROCESSING/TYPING

Success To All Students
WordPerfect 5.1 Term papers, resumes, applications, transcription of tapes. Editing of grammar. 30 years experience. $1.25/D.S.P.(same day $1.50) 7 Days/week. On Campus/Peel/ Sherbrooke. Paulette 288-9638

SERVICES OFFERED

Spanish Services
Spanish tutoring/editing at reasonable prices. Beginner to ntermediate level/oral and written. One on one tutorials and essay revision. Ivana 286-2347.

FOR SALE

2 McGill leather jackets size 38-40 (red), size 40-42 (burgundy) Like New! Hardly worn. $175.00 Tel (450) 444-0957.

PERSONAL

Lonely!!!
Need someone to talk to? Live women one-on-one. 1-900-643-4600 ext. 2054 $3.99 per min. Must be 18 yrs. Serv-U (619) 645-8434.

LESSONS/COURSES

Come and Practice your French with Francophones. Bilingual Club Half and Half. Tel. 450-465-9128.

LSAT-MCAT-GMAT-GRE
www.prep.com Toronto live spring/summer classes forming now. Request our FREE LAW School Bound or Pre-Med Bulletin email newsletters at: learn@prep.com. Richardson 1877 PREP-COM

Speak fluent French, English, Spanish, etc. Best method! Language Exchange Club, classes, McGill metro. Club Inter-Langues de Montréal. 948-6507.

CUTL *Centre for University Teaching and Learning*

FIRST YEAR EXPERIENCE AT MCGILL: LEARNING FROM THE STUDENT'S POINT OF VIEW

A SYMPOSIUM FOR STUDENTS, PROFESSORS AND ADMINISTRATORS

Who are our students?
What are students' expectations?
What can we do to help students succeed in university?
What does it mean to learn in a technological world?

Student representatives from different programs will talk about their experience on arriving at McGill, how well they were prepared for this experience, early problems, adaptation, and advice to other students, to professors and to administrators.

Professors Myron Frankman and Patricia Boksa, who have participated in the First Year Seminars, will describe their experience and the First Year Coordinator, Leslie Copland, will explain her role.

Co-chaired by Rhonda Amsel, Associate Dean of Students and Janet Donald, CUTL

Wednesday, January 13, 1999
10:00 - 11:30
Leacock Building, Room 232

To register for this symposium, please contact CUTL, Laura at 6648 by Monday. January 11
or
email: SARIK@EDUCATION.MCGILL.CA

EVENTS

Friday, January 8

The McGill Concert Choir is performing works by Berger and Dvorak in Redpath Hall at 8 pm. Tickets are $5. To reserve, call 398-4547.

Tuesday, January 12

Fight for your right to breath clean air! Come to the next meeting of the McGill Anti-Smoking Society on Tuesday January 12 at 5 pm in Shatner B9/B10. For more information, call 985-2264.

Thursday, January 14

The Tools for Change Activist Educational Series, a project of QPIRG Concordia, will host a talk with Dr. Danel Chodorkoff on the topic of Education and Social Change. The event will be held at room H-110 at the Hall Building at 7 pm.

David Breitman, piano, and Jean-Francois Rivest, violin, are performing works by Mozart at Redpath Hall. The recital starts at 8 pm. Tickets are $8 for students. For more info, call 398-4547.

Saturday, January 15

Eugene Plawtusky, piano, and Marin Foster, violin, are performing works by Mozart at Redpath Hall, beginning at 8 pm in Redpath Hall. Tickets are $8 for students. For more info, call 398-4547.

Calls for Volunteers

The Daily invites all interested parties to come and help out with writing, photos, or layout. Drop by the office at Shatner B-03 or call 398-6784.

The Cancer Research Society is looking for skiers who would like to volunteers during the Q92/CIQC Crazy Fun Races. Volunteers are required to have transportation to the events and ar asked to help with registration. Events are held at the major ski centres from January 16 to March 23. Ski passes awill be made available for each volunteer. For more info, call Nancy at 861-9227, ext. 28 or e-mail her at events@cancer-research-society.ca.

Big Brothers and Big Sisters of West Island are looking for mentors, male and female, 18 yrs and up, to commit one hour/week. Make a difference in the life of a child. For info call 684-6100.

Queer Line is seeking volunteers for their January training sessions. If interested, call 398-6822 and leave a message.

The CLSC NDG/Montréal West is looking for volunteers to assist individuals with different needs on a one-to-one basis or to help with office/reception work. For more info call the CLSC Volunteer Coordination office at 485-7811, ext. 1015 or 1020.

If you love babies or want experience working with infant twins, CLSC René-Cassin needs you. The organization seeks volunteers to work one-on-one with overwhelmed families with recent twins in the West End. Patience, reliability and experience necessary. Call Elizabeth at 488-9163 ext. 351 for more info.

Help stop elder abuse! The Elder Abuse Info-line is seeking bilingual volunteers to help seniors in need and raise awareness around elder abuse and seniors' rights. You will receive appropriate training, develop communication skills and be part of a dynamic volunteer team. For more info call Heather Hart: 488-9163 ext. 360.

Volunteer to be a Best Buddy! Best Buddies creates friendships between people with developmental disabilities and college students. For more info e-mail bb@ssmu.mcgill.ca

Santropol Roulant is looking for volunteers to deliver meals to those living with a loss of autonomy. With project GO, student involvement is facilitated by bringing meals to the Shatner Building. Those interested call Genevieve at 282-0245.

Contactivity Centre for Seniors, is looking for volunteers and donations. Activities include a telephone check up service, community involvement for elders, social development, health and physical well being programs and home support services. Contact 932-3433 for more info.

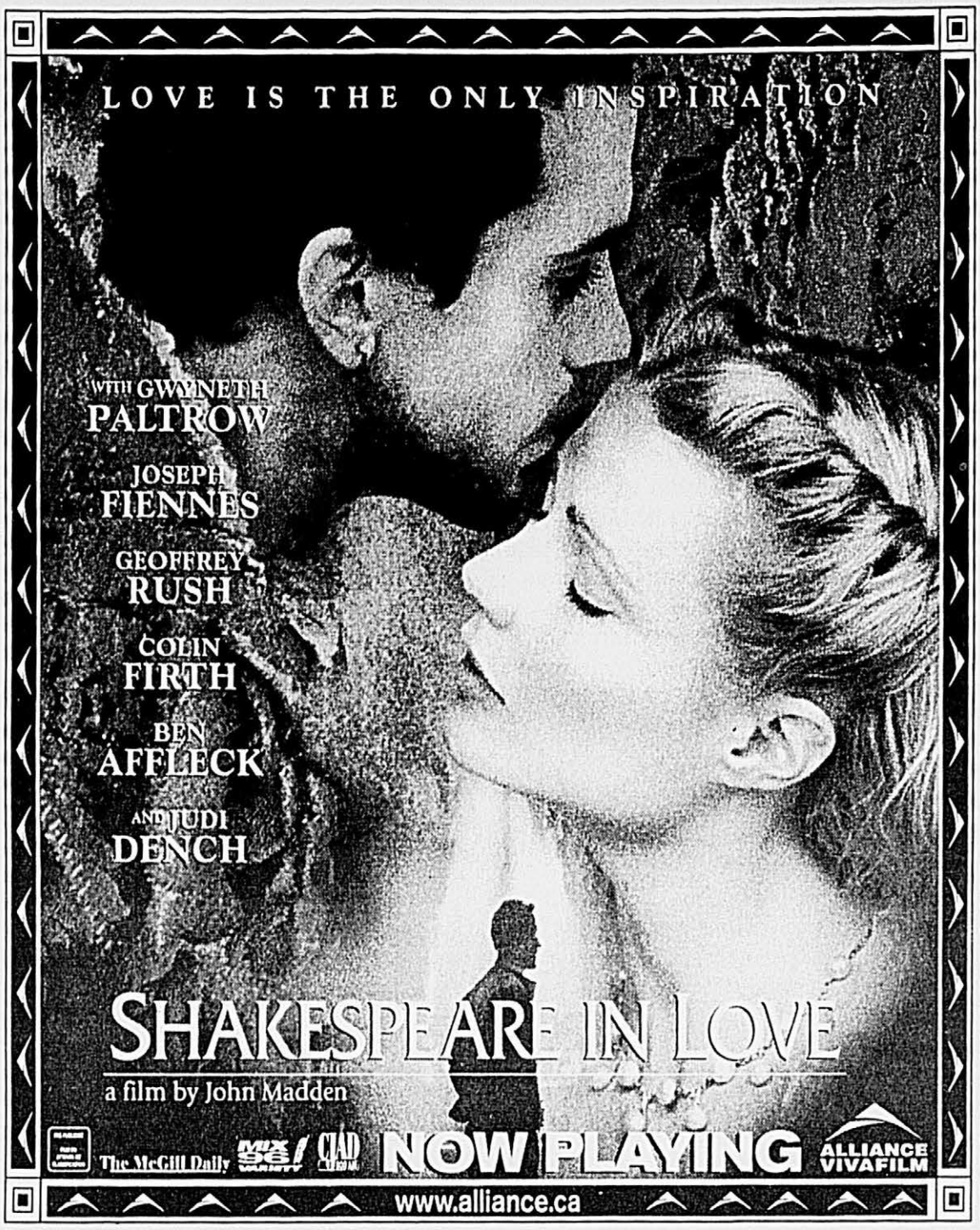
The Shalom Line seeks patient and compassionate listeners, over 20 years of age, to volunteer on their confidential, anonymous listening line. To get involved call 735-3541

Call for volunteers at Atwater Library and Computing Centre. Three hours a week only. Pick up an application at the circulation desk or call Susan McGuire, 937-3169.

Volunteers wanted for YM-YWHA Computer Drop-In Centre. Volunteers must be computer literate and enjoy working with teens. Call Abba at 737-6551, ext.230.

Improve your leadership, public speaking and group skills by volunteering at CLSC René-Cassin. CLSC is presently recruiting volunteers to work in an In-home Simulation program. You will be trained and supervised by professional and learn to run activities with seniors, the market of the future. Call 488-9163 local 351 for info.

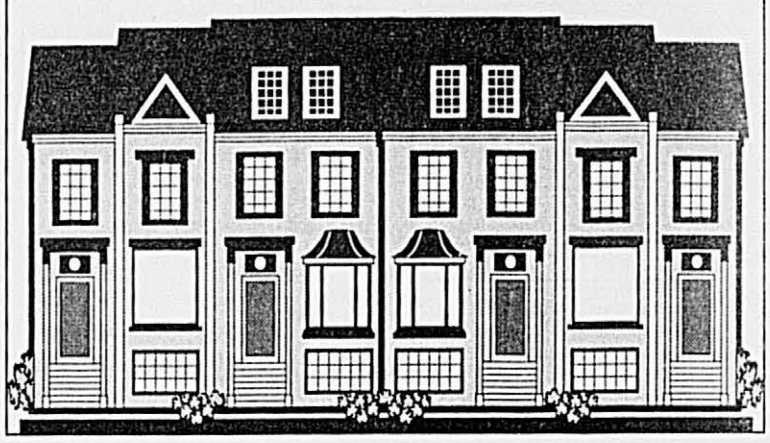
is there a community event you want listed? come to the Daily office, Shatner B-03 before Wednesday at 3pm and drop your message off in our "events" box.



McGill's
Off-Campus Housing
Has Moved!

We're now in the lower level of the
McGill Student Housing Office
3641 University Street (514) 398-6010
offcampus@residences.lan.mcgill.ca
www.residences.mcgill.ca/offcampus

Come by and check out our new digs!



McGill CAMPUS REC

Winter 1999

Intramural Sports: **Registration closes**
January 12, 17:00 hrs.

Captains' meetings
January 12, 18:30 hrs.

Active Living Courses: **Classes begin**
Week of January 18

Information
398-7011
www. athletics. mcgill. ca

Register now in Office G-35 of the Sports Centre
08:30-18:30 hrs.

Check out our Drop-in Rec and Round Robin Schedules